



Chinese  
Brush  
Painters  
Society

Region 6

# Newsletter

Welcome to the October 2021 newsletter

## What Have we Been Doing?

Well, as you know, we haven't been able to get together and we have stayed in contact via email only. So, we haven't been doing very much as a group.



Wu Zhuren—Panda

There are two sets of instructions in this newsletter instead of one—painting pandas and painting Autumn landscapes. Both are fun to work with and I hope you give them a try.



Wu Changan—Autumn Mist

## Sunday Workshops

Our meetings are held at Park Lane Village Centre in Harefield, UB9 6JB and are held on the first Sunday of every month.

**The Hall is currently closed for events and activities because of Covid 19 restrictions.**

**I will let you know as soon as it is due to reopen.**

**All of our classes are cancelled until it reopens.**

Whenever we restart Sunday Classes it is my intention to start with some revision.

Class 1—Bamboo and Plum Blossom



Class 2—Tree and Rocks

Class 3—Orchid and Chrysanthemum

Class 4—Mist and water



After that we can move on to specific artist's work.



## Ink Management



Undiluted Ink   Very Dark Ink   Dark Ink   Medium Dark   Medium Ink   Medium Light   Light Ink   Very Light   No Ink Water

Pandas are painted in Mo Gu style. Mo Gu style requires you to be able to generate the 9 tones of ink. It is worth practicing your dilution to get a feel for it again if you haven't been painting for a while.

When trying to produce medium to very light ink, it is best to put the water in first and add ink in stages—a little at a time rather than starting with a brush full of ink.

## Painting Pandas



Wu Guanzhong—Pandas

Panda Painting is all about brush control, ink tone management and the management of black and white space.

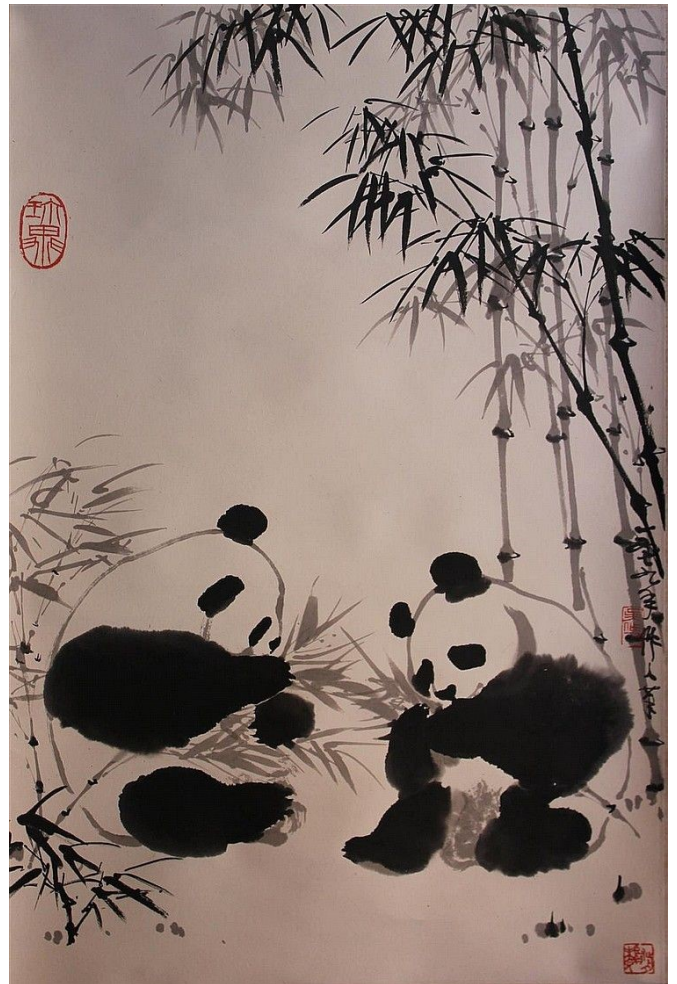
The style of painting used is Mo Gu Hua . "Mo" means without and "Gu", bones. The Mogu style is inspired by the Xieyi style and both date back to the Five Dynasties (907-960).

While there are no outlines, brush strokes are made in either ink or colour, but each precise stroke produces an object or a part of one. The form of the subject painted is achieved entirely by free spirited and spontaneous execution of brush strokes without first sketching or outlining.

One of the most important elements of this approach is that the artist does not go over or make any attempt to 'correct' a stroke. Correction would take away the element of spontaneity and would make it impossible to read the original brush strokes of the artist which is highly desired. The artist uses strokes in blended tones and colours dispensing with the usually dominant element of a strong brush outline, so you can hardly see any solid lines in the final painting.

The Mo Gu Hua technique was developed by Zhang Zengyao (420-589) but the acknowledged master of this style is Yun Shouping (1633-1690) and the style was further developed by artists like Ren Bonian (1840–1896).

For Pandas, you need your brush wet enough to give you the furry edges but dry enough not to flood your work. It needs some practice to get the precise strokes and good tones.



Wu Zhouren—pandas

With Mo Gu Hua there is no room for allowing the mind to wander and think about other things—so, mindfulness is definitely required!

I must confess that I am a line person and pandas and I have never really gelled but I hope you have fun with them. The practice with brush control that is needed will be useful for flower and bird and other animals work even if you are not a panda person.



▲ Panda

Jane Evans—Panda

There are very few lines in pandas. The structure is created using brush strokes only, so you need to think about how you intend to load your brush, where to make your mark and how hard you are going to press before you put your brush on the paper.

You might want to practice your brush loading before attempting the paintings.

Have a look at Jane's panda.

It is made up of 3 very precisely applied main large strokes—arm and two legs..

You need your brush to be damp – not soaking wet – but well enough loaded to paint the stroke you need without reloading.

Triple load your brush with medium ink, medium dark ink and dark ink. Add the arm first, then the legs without reloading the brush. This will give you the variation in tone. Lower the brush onto the paper and move the direction required to give you

the form, adjusting the pressure on the brush as you go to give you the required shape.

Think about the position of the brush on the paper and adjust the angle to that required to give you the mark you are looking for.

Either, without reloading, re-tip the brush with dark ink or, if you prefer, change to a smaller brush and load with dark ink to add the ears, eyes, nose, mouth, and hands. Work in that order without reloading the brush if you can.

Washout the brush. Dilute to light medium light ink and add in the fur on the face and lower body.

Reload if necessary and add the bamboo.

The other two panda pictures include a bit more line work but the main features are painted in the same way.





Zhan Gang—Autumn

## Painting Autumn Landscapes

Autumn landscapes are all about colour and are generally created using warm colour schemes on both the trees and mountains. The aim is to get the feel of the last warmth of summer.

### Autumn Colours

Autumn is the most painted season in Chinese art. The colours used to represent Autumn include:

- Indigo
- Burnt Sienna
- Bright Red
- Carmine
- Cinnabar
- Dark green mixed from indigo and yellow mid
- Yellow mid
- Vermillion
- Orange Yellow pale
- Mineral Blue
- Mineral Green

When selecting colour, you need to think about your composition and carefully develop your colour scheme. Remember you are looking for subtle - not fauvist! In addition to ink, select indigo and up to 3 warm colours such as burnt sienna, mid yellow and vermillion or burnt sienna, carmine and cinnabar.

The big mistake is to add too many colours and distract from the composition rather than enhancing it. So, please be careful. Subtle is good!

### Composition

As with all landscape compositions, you need to

decide if the main focus of the picture is a group of trees (supported by the mountains) or the mountains (supported by the trees).

### Tree Compositions



Wu Changan—Autumn Trees

If you decide it is about trees, using medium ink, create a group of 5 to 7 trees of different types. Use some dark trunks and some light. Use a range of textures. Use different leaf styles - some dot style and some outlined - and try to ensure that they complement each other. Vary the heights of the trees and their directions of growth - making sure they overlap. Develop some trees in outline style and some in free brush style - using relevant techniques for relevant types of tree. The group should be off centre either on the left or right and should occupy a significant amount of the paper. You may



wish to include a hut amongst the trees or a boat in the foreground - depending on the composition. The one above has a boat on the left.

If you are developing a tree and mountains composition, when the trees are in place develop the mountains behind them and develop the foreground. Ensure that the elements you add are not too complex and that they don't compete with your trees.

Build up the colour and tones on the picture starting with the trees. Here you will use your brightest colours and darkest darks. Try adding some mineral colour over the ink leaves or outlining some of the light leaves with light indigo.

When you are happy with the effect, add some diluted burnt sienna and/or indigo to the mountains and foreground - keeping it understated.



### Mountain compositions

#### Wu Changan—Autumn Sunset

Mountain compositions, in general, tend to be more balanced but still need a main feature.

Using medium ink, start with the foreground mountains and work back lightening the ink as you go. Decide where your trees, mist and water are going to go and leave space for them. When you have the basic structure, add the trees in groups of similar species - remembering to keep them relatively small compared to the mountains. You may want to add some small buildings, a bridge, a boat etc. depending on the composition you are creating.

When you have the composition you want build up the colour using burnt sienna on the tops of the mountains blending into indigo at the bottoms. Use a little dilute vermillion or cinnabar to warm up some of the upper slopes and foreground areas.

Add colour to some of the trees - indigo on pine trees and your chosen colours on some of the others.



### Sky, mist and water

Think about the sky, water and mist - would it benefit from the application of some very diluted colour? If so, carefully wash some in using a white cloud brush.

If you have colour in the sky - remember it will be reflected in the water.

Think about the shapes you are making with your washes. You need them to resemble water, clouds, sky, etc. No football sock stripes required! Although you are using definite colours, stay loose and subtle.



#### Wu Changan—Autumn Mountains

In addition to using white or light ink, you may also wish to introduce some coloured mist. It can be subtle using diluted vegetable colours like indigo. Or if you have any really dark areas you can develop your mist using dilute vermillion or cinnabar or mineral blue or mineral green in accordance with your chosen colour scheme.

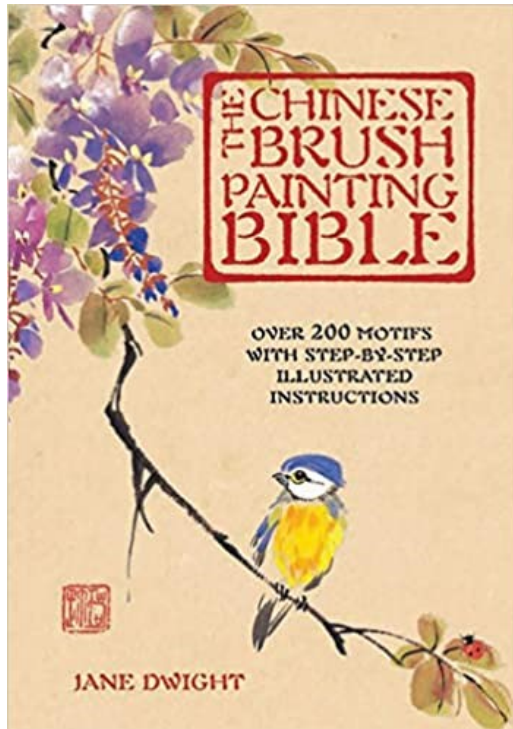
## Books

If you missed it the first time round, they republished Jane Dwight's bible in June 2021

### The Chinese Brush Painting Bible:

Over 200 Motifs with Step by Step Illustrated Instructions (17) (Artist's Bibles) Hardcover – Illustrated, 29 Jun. 2021

by Jane Dwight (Author)



Chinese brush painting uses minimal strokes to describe the essence of a subject and capture its rhythm and grace. This beautiful book contains 200 exquisite motifs to re-create, from flowers and fruits to wildlife and scenery. This book starts with a brief history of Chinese painting styles, followed by a chapter on materials, tools, and basic techniques. The heart of the book is a directory of 200 motifs, starting with the "Four Gentlemen" - bamboo, orchid, plum, blossom and chrysanthemum. Chinese painting courses usually begin with the Four Gentlemen because the wide range of strokes required to paint each of them provides a catalogue of strokes that can then be used to paint any other subject. *The Chinese Brush Painting Bible* is especially designed for artists of all levels, beginner to advanced, who are looking to hone their skills in a specific style of artwork. The books are 6.5in x 8in, hardcover with an internal spiral binding so they lay open flat as readers follow the steps on their own canvas. This book is beautifully illustrated and contains hundreds of colourful pieces of artwork, photographs, and helpful diagrams. Step-by-step instructions help guide artists through the learning process.

## Exhibitions

### Ashmolean Museum

#### TOKYO: ART & PHOTOGRAPHY

Open now until 3 January 2022

This exhibition is a celebration of one of the world's most creative, dynamic and thrilling cities. Explore Japan's capital city through the vibrant arts it has generated over 400 years.

#### SAMURAI GOLD

Free display, now open

This free display includes spectacular Japanese gold coins, coins of differing shapes and sizes, and unusual paper money.

#### IN PRAISE OF HANDS

WOODCUTS BY NAKO MATSUBARA  
WITH POEMS BY PENNY BOXALL

Free exhibition, opens 25 September

This exhibition celebrates an artistic collaboration between artist Naoko Matsubara, whose series of woodcuts and prize-winning poet Penny Boxall, who has responded to the woodcuts in a series of short poems.

### British Museum

#### Hokusai

#### The Great Picture Book of Everything

Exhibition / 30 Sep 2021 - 30 Jan 2022

Discover a collection of rare drawings by Katsushika Hokusai – one of Japan's most celebrated artists, best known for his iconic print, *Under the Wave off Kanagawa*, popularly called *The Great Wave*. In a global first, this exhibition will display 103 recently acquired drawings by Hokusai, produced in the 1820s–1840s for an illustrated encyclopaedia called *The Great Picture Book of Everything*. For reasons unknown, the book was never published.